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THE WEEK OF

THE **BIG**  
**VISION** ISSUE

CITYPAPER  
**CHOICE '10**

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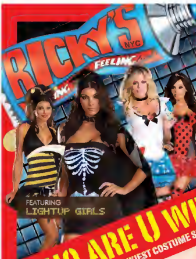
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# the naked city



DENNIS PYLE

## AMILLIONSTORIES

The choices you



**N**ow it's time for This Week in Harrisburg, our occasional reminder of the drudgery you start on as pagelessly bedeviled and possibly corrupt dogma of the country's most populous fall-term legislature.

The week's big news: **Nothing!** (Yes, we said it!) 2011, your state legislators will be campaigning for the November election, **dirty-dogging** during a leadership vote right before Thanksgiving and probably loitering in lakes of **special-interest** cash that they almost certainly won't be passing any more laws.

Why? Because it's mid-October, and the state House and Senate are officially done for the year (unless they have a successful lame-duck session in November, which is unlikely). Technically, they're in "sinecure," but since they **never work anyway**, calling it a "sinecure" isn't quite accurate, right?

Let's review how much our representatives in Harrisburg are like spoiled, **motherly children** (but a lot). They neglected to expose a tax on the extraction of natural gas from the **Marcellus Shale**. Senate Republicans are claiming it's best as Democrats in the House lobbied for the highest tax rate in the nation, clearly, then, we shouldn't levy any tax at all on the over-burning, environmental-destroying industry. Meanwhile, Gov. Ed Rendell remains **stubbornly obstinate**, ensuring the commonsense that saving about the proposed tax has been yielded a "terrible discussion" and made "significant progress."

Oh, but there's more work on state legislature — BTW, one of the best paid in the nation — hasn't finished. Representatives had voted to create a **\$4 million independent office** to study Penn's nuclear fuel condition by October; they haven't. The Senate did attach an amendment that would do so as a bill tacking the state's ballooning pension plan — which will go from costing taxpayers \$642 million annually to **\$4.7 billion** by 2013, and that's no dire need of reform. However, the Senate's move guarantees that the bill won't pass, since it likely violates a **constitutional provision** that keeps two bills from existing in a single piece of legislation.

Also, that bill that would plug a **huge gap** in transportation funding? It didn't pass, either. Neither did one giving the governor and legislature more control over the **Delaware River Port Authority**, which is simultaneously rife with corruption and lacking in accountability.

Way to go above and beyond, raps.

Meanwhile, there are a couple bills that are thankfully dead for now, but could very well spend into **half-price abortions** over the spring session begins. First up, the open records law we told you about a couple weeks ago (A Million Stories, Oct. 7, 2010), which would have restricted access to government contractors' documents and **opened a flood** of lawsuits looking at records, among other things, there weren't enough House support to pass the bill — which the Senate **passed unanimously and without debate** (littering) — but who knew what will happen the next go-round. Another bill to keep your eyes on is H.B. 1389, which would **ban insurance companies** participating in the health care reform act's wide exchange

program from **covering abortions**, except in the case of rape, incest or medical emergencies. (Nearly 50 percent of private insurers now cover abortions.) In fact, under the proposed bill, even rape victims must report the crime **within 72 hours** in order to be covered — a burden that pro-choice advocates say is both unconstitutional and, quite frankly, pretty damn insulting. With right-winger **Tim Corbett** leading in the governor's race, we have a bad feeling about these two bills.

But hey, will it matter? These cards are up for election in a couple weeks. Vote accordingly, people. Please?

## 4 ECONOMIC REALITIES

When we visited the **Philadelphia Security Officers Union (PSOU)** this spring, its security guards at the **Philadelphia Museum of Art** were doing it out with their employer, security service giant **Alfred Bertone**, which had agreed to the union's election to the National Labor Relations Board (NLRB) (A Million Stories, April 15, 2010). Since then, **Alfred Bertone** — surprised — applied

... continue on next page



what change?)

# THE BILLION DOLLAR BABY

The Clerk of Quarter Sessions is gone, its budget and employees remain. By Holly Otterbein

Last week, Mayor Michael Nutter imposed a law that officially shuttered the Clerk of Quarter Sessions (CQS), an semi-autonomous office that, as you know by now, failed to collect \$1 billion of the city's forfeited bond. The law gave CQS' job — issuing bonds, warrants, taking in fees and staffing courthouses — to the First Judicial District (FJD), so hopes that it will do it more competently and cheaply. Nutter called the moment "one more tangible piece of proof that government can be reformed."

But did ditching CQS change anything? Ellen Kaplan, the vice president and policy director of Committee of Seniors, isn't so sure. And since her good-government group was perhaps the loudest cheerleader for the office's burial, that's cause for concern. Kaplan testified before City Council last month, "Our goal was not simply to shakedown the Clerk's office, but to take it head on at [its] various functions with an eye toward adopting efficiencies and lowering costs. We are not confident that this has been done."

Indeed, in 2008, the Pennsylvania Intergovernmental Cooperation Authority reported that of CQS was shored up into FJD, the city could save between \$14 million and \$14.4 million a year. But, as Kaplan points out, there are "no outright cost savings" from the shut-down, but work, Council is not in agreement to let transfer CQS' \$4.5 million budget for this fiscal year into FJD's coffers. Although the city has not eliminated any jobs during the move, The CQS had 108 employees, the number of clerks now in FJD is 104.

Phyllis Denke, president judge of the Court of Common Pleas,

says FJD is really just hiring to fill vacancies in the existing structure. "Each courtroom needs a clerk, which wasn't happening." Perhaps. It's entirely possible that FJD requires just as much cash and manpower to do the job right as CQS needed to both it. But, says Kaplan, what's disconcerting is that "they didn't take a look at these functions and ask if we can do them at a lower cost before the move. They just had this knee-jerk reaction. Of course all the employees have to stay and of course all the money has to stay. Maybe they just didn't want to tell people that they'd lose their jobs."

During the bill's September hearing, Councilman W. Wayne Goode Jr. also wondered "what changes" would take place from the office's elimination, and remarked that

"Maybe they just didn't want to tell people that they'd lose their jobs."

"It doesn't sound like a lot of due diligence has been done" in investigating potential savings.

Denke agrees that audits of CQS by Economic Corp and Ernst & Young provided such a look, and FJD "incorporated most of their recommendations."

However, the Court refused to release the audits to either Committee of Seniors or City Paper. Even Council members have not seen the audits — despite already voting to shut it. CQS

Additionally, in a e-mail obtained by City Paper, Denke says that Denke never intended to shake up the office. In April, before either the transfer or a audit were complete, she wrote to CQS employees "The FJD is confident that it will eliminate [the Clerk's] problems with the same staff and the same budget that have been available to the outgoing management team for almost 20 years."

It's an odd thing to say to the employees of an office that City Councilman Alex Bickerton called for being "penn" at collecting fees. Auditor General Jack Wagner criticized as doing "surdicrime,"

the naked city

"improper" and "extremely" work, and The Philadelphia Inquirer found had failed to collect \$1 billion of forfeited bond.

FJD argues that it won't use the city money by lowering administration or personnel costs, but by doing its job better. Denke points out that the staff found an "excessive amount of money" — just sitting in a checking account" — that took along with normal court fees, has given the city \$6.5 million since FJD took over five months ago. That's 27 percent more money than CQS took in last year.

Still, it's unclear whether FJD will be any better equipped to locate the \$1 billion in forfeited bond than the Clerk's office. In 2008, CQS took in \$308,000 in forfeited bond, since FJD took over about half a year ago, it has returned \$158,000. The "billions-dollar baby" so it's been nicknamed, was perhaps the biggest argument for eliminating CQS in the first place.

Unless the audits are released and prove otherwise, says Kaplan, "The end result of the transfer essentially amounts to moving employees from one office of the Criminal Justice Center to another."

(Holly Otterbein is a freelance writer.)

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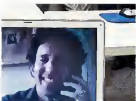
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## CITYPAPER

# CHOICE '10

## THE VIEW FROM HERE

Oh, cynical us!

The happy answer is that the city's got more than enough worthwhile doers, planners and believers to keep this love train rolling indefinitely.

This year's Big Visionaries—nominated by CH staff and contributors, and voted on by our digital board—is a whole new crew. We've got a cardboard supporter, and a type-defying DA, and a muskoking documentary filmmaker, and a fallacy-bas-

—Brian Howard  
@howardr1302@msn.com

A.D. Korman; Mary McCormack; Nancy Korman; Jon & Susan E. Jones Book  
Jeffrey C. P. Sizer; "White Trash: Poor in America"; Mark C. Smith; "Pain": Allen Breen  
Bill Felt; "The Power of Gender": Gayle M. Korman; David L. Jones; "The Power of Gender"  
M. D. Smith; "The Power of Gender"; "The Power of Gender"; "The Power of Gender"  
M. D. Smith; "The Power of Gender"; "The Power of Gender"; "The Power of Gender"

THE BIG VISION AWARDS  
**THE FRESH MAKERS**

**● AT 6 P.M. ON** Thursday, Oct. 7, the night of the Food Trust's inaugural Night Market, Yael Lebowitz walked her husband from his home on 90th and Carpenter. "I asked him if people were there yet. He said, 'I can't talk about it. Come down here immediately.'"

When Lebowitz, executive director of the Food Trust since 2000 (she's been with the nonprofit since 2001), arrived at the Bernside Triangle of East Passyunk, 12th and Taylor, there were people, all right. Four thousand of them, and easily as many scramble dogs.

The Asian market-inspired event, which will resume in the spring in different neighborhood, arose for highly visible reason: we love the Food Trust. Another is the city-long-standing Heritage Square farmers market (but their less visible projects are why this 40-strong team deserves our Big Vision Award).

In 2010, they launched four new farmers markets in low-income areas, with one more rolling out next year. The Food Trust also partnered with the Philadelphia Health Department on a program putting \$15 million of federal money into programs like Philly Food Banks, which gives food stamp recipients a \$2 fresh fruit-and-vegetable coupon for every \$5 spent at a farmers market (resulting in a 70-percent increase in food stamp sales at markets) and leveraged state funds to bring WIC recipients' farmers market vouchers from \$20 to \$40. "We're discovering we have concerns at a hundred local schools," says Lebowitz, "and working to improve food choices at 1,000 corner stores over the next three years."

"I was in Texas recently, where someone said, 'Gosh, wouldn't it be nice to have a gallon of gas to get a gallon of milk.' That's where we're coming from. We believe that everybody deserves to have access to delicious, fresh, healthy food." Many Philadelphiaers still do not. The Food Trust has their backs. **B**

—Adam Bruce

**TRUST EXERCISE** Yael Lebowitz (circled) connected with the Food Trust team, photographed Oct. 11 at the 2010 Night Market. The Food Trust's core organizations helped open



THE FOOD TRUST

PHOTOGRAPH BY JEFFREY M. HARRIS FOR THE FRESH MAKERS

**HONORABLE MENTION  
 FOOD AND DRINK**

◆ **HAN CHANG** The Han Dynasty restaurant, who opened its 1st Philly outpost this year, turns the spotlight with its latest set of chefs and its Asian pop-ups. ◆ **MARCIE TURNER and VALERIE SAPIRIN** The power couple whose spots include Licks, Grocery Store, and newbies are looking for 15th Street market. ◆ **JOSE GARCIA** WB-Glass, Tasting Co. the brand-new 300 Continental and even a new food truck (Gourmet Tacos) added to his menu in 2010 the Iron Chef's shown no shortage of energy and ideas. ◆ **ART IN THE AGE** The taste-making label's spots, ROOT and SNAP balance a unique aesthetic—throwback Americana and uber trendy.



CITY PAPER

**CHOICE '10**



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PHOTO: JEFFREY M. HARRIS

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THE BIG VISION AWARDS  
**GIRLS AND NOISE**

● **THAT THE CITY'S** rock clubs haven't already been filled with Girls Rock Philly women says more about the dearth of all-ages venues where teens and twos can support each other's bands than about the talent coming out of the wedding-cake scenarios. Still, words are spreading: This month's Strip-O-Rama Rocks featured a DJ set from a GHP crew, while former camper Alisa Taylor is touring bands with her Short Stories & Small Glances. Up next is show-stalwart Brenda's on Nov. 6 to celebrate the group's second compilation CD (Yes, it's all-ages.)

Director Beth Warkner-Duncan couldn't score this year's other big accomplishments: "We expanded camp about 50 percent from 2009, from 50 to 75 campers, and held our showcase at the Trocadero for the first time. We also held a Ladies Rock Camp for the first time that ran over Memorial Day Weekend 2009; was a Powerful Voices Award from Women's Way on May; are finally sponsoring and performing with a new after-school music and tutoring program called Rock to the Future; and have just moved into a new practice space and office in Fairmount."

All of that takes a small army of volunteers, so it's only natural that GHP emphasizes cooperation over competition, and taking aesthetic risks over mastering the notes. Those lessons are just as crucial as guitar skills and drum techniques, and they resonate in the world beyond the scene.

"Young girls don't always have the recognition that they do what they want to do and be who they want to be," says your coordinator Tara Hoffman.

Camper-turned-volunteer Taylor concurs: "What we'll see is an increasing number of female musicians in our local scene—and most importantly a new breed of young women with the courage to take on challenges that they once thought weren't for them." ●

—M. J. Pine

**BAND OF THE DAY** Girls Rock Philly director Beth Warkner-Duncan is photographed Oct. 27 at the representative new Philadelphia Avenue space.

GIRLS ROCK PHILLY



PHOTO BY NAL SANTOS

**HONORABLE MENTION  
MUSIC**

- ◆ **MAKING TIME** Our most current *State of the City* eight celebrated 10 years with an extensive series of core strategic plans, ending with a 2010 plan that includes a new LCD sound system at the Mayfest Club and FIVE.
- ◆ **THE PHILLY FOLK FEST** Because why shouldn't we have our own SOBB? ◆ **PHILLY FOLK PARADE** The Soaring Festival led folk to the streets, building an unstoppable wave of unity. ◆ **MATTHEW PELLIAM** Philly's most die-hard jazz advocate hosts a series at Moosicore, a show on GLOW Radio and a parking lot open South Philly club Lucky Old Soul.

CITYPAPER

**CHOICE '10**



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THE BIG VISION AWARDS  
**THE CRIMEBOSS**

**IN A CITY** that has handed the U.S. sentenced Frank Rouse and defended brutal cops who act with impunity, the rate notion of being "tough on crime" should make us all shudder. It's a credo that advocates red-blooded law enforcement, but instead, because we pursue for a solution — any solution — the philosophy typically delivers votes and respect.

This year, it finally didn't. Seth Williams, who ran on a decidedly more rational approach, became Philly's district attorney. "People think the only response to criminal behavior is to be tougher," says Williams. "But the reality is, if you're tough on everything, you end up being tough on nothing."

Indeed, Philly has a limited budget, more than 75,000 cases a year, and one of the lowest conviction rates in the country. Which is why Williams made a bold move: He turned the penalty for possessing fewer than 30 grams of marijuana, a crime that led to at least 5,000 cases annually (the D.A.'s Office now treats it as a summary offense instead of a misdemeanor, which is punishable by a fine rather than a draconian jail sentence and criminal record).

"We were having an attorney for defendants, having the police hang out in court for several days, and paying thousands of dollars per case — when somebody possessed about \$10 worth of weed," he says. "It was ludicrous."

Though we don't blame every crap Williams takes — frankly, he could handle police misconduct much more than that — he's right: We're hopeful his progressive ways won't end with clock. Next year, Williams says the D.A.'s Office will adopt San Francisco's "Book an Inmate" program. In lieu of a jail sentence, at gross misdemeanor, first-time drug offenders job training, drug counseling, treatment and literacy classes.

Currently, the recidivism rate for those folks is about 73 percent. In other words, it's about seven times as high as being tough. ■

—Holly Ostrabin

**NAME OF THE LAMP:** Seth Williams gave us the D.A.'s Office another 14 CityPapers of the year.

SETH WILLIAMS



PHOTO BY JESSICA KOURKOUNIS

**HONORABLE MENTION  
 GOVERNMENT & POLITICS**

- **THE ZONING COMMISSION** For the first time in nearly 50 years, they're making the city's zoning code. It's a huge undertaking and they're doing all the right things, including involving the community throughout the process.
- **MAKIN' TRENDS** A smart, engaging congressional read done from the bottom-up perspective as a doctor and lobbyist doing his own research and independent risk assessment on political issues, makes his contribution a political season of truth. • **PHILLY 2011** Budget needs be damned: the city's info for livability the Philly side of the crowdsource seedbed score.



CITYPAPER  
**CHOICE '10**



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THE BIG VISION AWARDS  
**THE NEWSHOUNDS**

**IT ALL STARTED** innocuously enough. A source at the Police Advisory Commission told a police officer not to go talk to Wendy Ruderman, a reporter at the *Daily News*. And he did. But the story Victoria Martinez told through tears took on a life of its own. The cops, especially narcotics officer Jeffrey Duplik, were hiding search warrants, Martinez said, and lying about evidence. Later, Ruderman and partner Barbara Laker's investigation went to a whole new level: Newark immigrant bodegas owned told them Duplik's elite narcotics squad had roided them, cut surveillance on their wives, and taken cash, cigarettes and other items. The cops, the store owners said, would then report on only a small percentage of the confiscated goods, and pocket the rest.

The "Busted Justice" series, 10 articles in all throughout 2009, prompted a mid-ongoing joint FBI/Philadelphia officers investigation and a slew of Philadelphia Police Department releases regarding how cops handle their informants. And then in April, Ruderman and Laker brought home the bygone old journalism secrets: the Pulitzer Prize for investigative reporting—a well-deserved honor for a series marked by dogged and uncompromising shoe-leather reporting and diligent not-eating.

"We looked out behind the Pulitzer with the rest of the world," says Laker. An editor, she says, gave their award on a wire story. "It was one of the most emotional moments in my entire life. The whole room because, like, electric?"

What's perhaps most remarkable is, and bodes well for watchdog journalism in this city at this time in bankruptcy, the DN remained committed to this project. Other reporters picked up two or three stories a day to allow them the time to report.

"We believed in this story, our editor believed in it," Laker says. "We knocked on hundreds of doors. That was the beauty of it, in a way—getting back to what journalists do in a heartbeat." ■

—Jeffrey C. Billman

**PAPERCHASE** Rhoda Ruderman (left) and Barbara Laker photographed Oct. 20 in the interview at the Philadelphia Daily News, where they posed their Pulitzer-winning investigation on wire.



PHOTOGRAPH BY JEFFREY C. BILLMAN FOR THE PHILADELPHIA CITYPAPER

### HONORABLE MENTION LITERATURE AND JOURNALISM

- ◆ **DENNIS DAFINA** Because Philadelphia deserves a magazine novel that's able to, in the words you read in *Dread Garden*, show the city at street level, both personally and specifically. ◆ **TOM PERRICCI/NEBROSPOLIS** The longtime city music site provides insightful news, analysis and commentary and the *ven*. And its *thePop* blog opens a wide door to anyone with something to say. ◆ **BROWN STONER** The scrapbooking has become a vital resource for so-called mid-development news. ◆ **SOLIMAN JONES** The *Daily News* columnist refusing to be swayed by both sides and has an NBC development deflection.

CITYPAPER  
**CHOICE '10**



● **AS THE NEW** *freshman class entered South Philadelphia High for the first time last month, students had reason to be wary: Last year, a pattern of violence against Asians at the school culminated in an attack on 30-plus Asian students by a large group of their peers. The incident was ugly, after was the School District's response, downplaying race and blaming blame for the school's Asian students on they went on strike, demanding accountability.*

Luckily, there's reason to be hopeful, too. In the wake of the attacks, students, victim advocates and community leaders organized into a coalition. When school started this year, South Philadelphia High School Asian Student Advocates (SASHA)—a coalition including Asian American United (AAU), Victim/Witness Services of South Philadelphia, East People SOS, the Asian American Legal Defense and Education Fund, current and former SPSD students, and community leaders—was ready.

In a league of politics, finger-pointing and understandably high sensitivity, SASHA stood firmly on the high ground, refusing to be dragged into racial blame games while directing its efforts squarely at District administration and explaining the role the given group are supposed to play in protecting all students from violence.

To the end, SASHA's fortunate to have a a member and occasional spokesperson Helen Gyn, a tandem activist for better schools and Philadelphia's Asian community. Although she's quick to deflect praise to fellow coalition members, including Cheong's ex-girlfriend Xia Lu and former SPSD student Wu Chen, Gyn's background as a journalist and the politics of school reform (she is a former editor of the *Daily Phoenician* and writes for the *Notebook*), and her ability to communicate between different worlds, have been crucial in making sure the students' voices, and not just the District's, are heard.

With recent episodes of violence against Asian students at yet another high school—and, again, a reported case of racial motivation by District officials—it's no surprise to see, for all of Philadelphia kids, that SASHA's looking out for them. ●

—Juliah Thompson

LEADER OF THE PROUD Helen Gyn (center) and members of the AASU are photographed. (Photo: Helen Gyn, for South District of Philadelphia's development)

SOUTH PHILADELPHIA HIGH ASIAN STUDENT ADVOCATES



PHOTO BY NEAL DENTON

HONORABLE MENTION  
ACTIVISM/WATCHDOGS

● **RISES AGAINST GENDER/EXCLUSION** For championing the end of SEPTA's discriminatory of gender in transit on TransPens. ● **ITS OUR MONEY** For writing more policy working the DailyPhenician on Penn Foundation's budgetary policy by playing on the ridiculous waste and money even problems with our tax money spent. ● **COMMITTEE OF SEVENTY** For working to prevent the loss of the South of the City and the C-22 bus stop. ● **CITY HISTORY WIKI** For working to preserve the South of the City's rapidly vanishing history. ● **IN THE DISTANCE** For working to preserve

THE BIG VISION AWARDS  
**THE FRESH PRINTS**

**LET'S PARSE** Philagrafka, 2010, the city's foremost printmaking biennial, by the numbers: It was 30 weeks long, involved 80 local venues and 300 artists, and was the culmination of nearly five years of planning. It attracted 150,000 visitors if you count outdoor projects, like Paul Hornum's 40-foot-long landscape mural at Moore College of Art & Design, a total of nearly 6 million.

For an inaugural event, that's phenomenal. But stats don't reveal, for instance, the new friends who used Marianne's place as a backdrop for their wedding photos. Nor how previous owner Duke Riley transitioned into a New Jersey island to print a portrait atop a CROCO artwork, how *The New York Times* wrote a glowing, front-page review of the first, or how Philagrafka made the local arts community believe it could support its very own *Whitney Biennial* — or perhaps simply hold.

"It wasn't like my other print festivals," says John Robson, one of Philagrafka's six curators. "They're usually based on tradition and craft-based practices, whereas this one really expanded the idea of what constitutes art."

Indeed, it's hard to imagine that just a few years ago, people were battling over whether photography should be deemed "print." Post-Philagrafka, print is not only that, but it's also video, breaking the law and Depeche Mode's keeping pile of black-and-gold cassettes.

So what's in store for the next list?

Though chief curator Ross Bleck would discuss much about its tenor, he says, "I have been thinking about the idea of the print as performance — specifically the one that deal with the relationship between the print and the body, or the body and the environment."

That brings us to another state: three, the number of years we'll have to hold out till the next list — the only thing about Philagrafka we wish were smaller. ■

—Holly Otterbein



PHILAGRAFKA

PHOTOGRAPHY: PHILIPPE P. / PHILAGRAFKA

**HONORABLE MENTION  
 VISUAL ARTS**

◆ **SARAH STOLAR** The goal of the photo's offshoot network iPhoto Arts is to help talented fully professional artists. ◆ **LOVE LETTER** The Visual Arts Program/Visual Arts Center/SUPA/Provo is project in the spirit of innovation — and progress — urban collaboration. ◆ **ZOE STRAUSS** Her "On the Beach" work after the Deepwater Horizon disaster is an enlightening, still in progress. ◆ **ANDREW COLLECTIVE** Their June/July showcase to benefit Milwaukee's HIV epidemic sets a vivid responsibility.



CITYPAPER

**CHOICE '10**

**FINE PRINT** Philagrafka staff — including curator John Robson, the Skye — are photographed Oct. 24 in their office at 365 and Washington.

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# THE BIG VISION AWARDS 'BOARDMEETING

● **THANK THE REPUBLICANS,** in a roundabout way, for West Philly native Beth Nixon's return. 30 years ago she came back from Rhode Island, after puppets were arrested before the 2000 Republican National Convention here, to participate in a "Puppet Uprising" fundraiser. She hasn't left.

The self-described builder of "puppets, masks, pinatas, parades, pageants, palindromes, musicals and other spectacles" joined creative puppeteer Pig Iron Theatre Co last winter for a two-month workshop that led to the 2010 Philadelphia Love Arts Festival hit *Cinderbliss*.

For the show, Nixon created unique cardboard puppets, pupes and costumes for a fantastical flat world—while also playing the mother trying to rescue her two-dimensional offspring.

"I was originally hired as a designer," says the thirty-something who sparkles with childlike curiosity, "but in February, when we were working out in La Jolla, I was having a great time playing with the cardboard. I told Dan [Robinsberg, *Cinderbliss* director] I'd be excited to improvise some stuff, too, and he put me in the mix. 'The show sort of exploded from there, with me in it.'"

After juggling design, performing and her own three-dimensional child, Nixon says she's peeling in some time off, but her list of projects before then: "I'm pursuing an idea for a new solo puppet/dance show, maybe involving performers pinata actors or walrus. I'm trying to find funding for a giant puppet bottle down the Schuylkill River. I'm creating a new illustrated journal and comic calendar for 2012. And I'm currently working with The Rutgers Youth Theater Arts Program, making a show with a group of fourth- through eighth-graders."

Pig Iron, she reports, hopes to continue creating to further develop *Cinderbliss*, their first of many productions. ●

—Mark Cotta

**BEAR ESSENTIALS** Puppeteer Beth Nixon (center), with *Cinderbliss* cost members David Ramsey (left) and Alex Trevis, shows off her creative cardboard creation Oct. 16 in the backdrop of her West Philadelphia home.

BETH NIXON & PIG IRON THEATRE CO.



PHOTO BY MARK COTTA

## HONORABLE MENTION PERFORMING ARTS

● **BLAT PRODUCTIONS** The troupe is out for it: 24 Hour Bald Squares pushed the envelope with *Haunted* (read a gender-bending game) • **PHILLY IMPROV THEATRE** With a dedicated space and the reputation of being a top-quality, PHT demands you take improv seriously—seriously. • **JENNIFER CHILDS** 1912s pre-war powerhouse looks even larger with her starring one-woman *Willy I'm Scared of Censor* under her hat • **LIBERTY CITY DRAG & BURLESQUE** While queering all the rules, LCB's a host of work putting drag large on Fairway

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## THE BARNES STORMER

## PHILADELPHIANS ARE

ostensibly familiar with the signs of the Barnes Foundation, the peerless collection of Impressionist masterworks whose scheduled 2012 move to the Benjamin Franklin Parkway from its home in Lower Merion continues to be the subject of fierce controversy. But outside the city, the battle over the Barnes — and the collection itself — has been something of an open secret.

That secret got a lot more open with the release of *The Art of the Real*, the peevishly crackling documentary directed by Don Argott and produced by his 9-16 Pictures partner, Shosha Jacobs. Whether they mean to, or thinking Albert Barnes was a visionary whose dying bequest had been mislaid by moneyed interests or an eccentric artist with great taste in art, audiences felt they got to view one of the world's greatest museum collections.

*Real*, as did prior Argott doc *Rock School*, expands the national image of a city beyond athletic battles and the Rocky man. Even better, the film does it without a trace of condescension, the kind that makes the city seem even more undersold than it is. In *The Art of the Real*, city officials claim moving the collection will make Philadelphia a world-class city, but that's not something world-class cities need to prove.

Then, the film's portrait of city and state officials involved in a conspiracy to subvert the will of a dead man isn't exactly flattering, but a world-class city ought to able to stand that, too. "There's such an inferno complex here," Argott and best work, "Look at Client 3, the documentary about Elliott Spitzer. Do you think New Yorkers are worried about how they come across in that? It's like, how much can the city take a look at the mirror and be OK with it? The film does not make the city look good. But that's the fruit of the reality of what's happening here." •

—Steve Karpman



DON ARGOTT

PHOTO BY ARDIA BOUNGANE

HONORABLE MENTION  
FILM AND SCREEN

- ♦ **SECRET CINEMA** The already respected Secret Cinema applied its relevance by unearthing *The Jungle*, an all-but-forgotten film of gang life in 1930s Philadelphia, then gathered state-of-the-art subjects for a reunion.
- ♦ **INTERNATIONAL HOUSE** For a consistently innovative rep cinema programming. ♦ **JOSE FOX'S GASLAND** Miles (a Fox) and a Philly gas bar has documentary impact about the risks of natural gas's otherworldly benefits. Somehow here for years to come. ♦ **PHILADELPHIA UNDERGROUND FILM FORUM** For giving indie filmmakers a legit shot at the elite big screen.

CITYPAPER

CHOICE '10

STATE OF THE ARTS Director Don Argott in photograph at event of the new Barnes art Oct. 10

● **WHEN IT COMES** to environmental stewardship, no one would mistake Philadelphia for Berkeley. But in one short year, the city has taken strides — huge strides — in the way it deals with its waste. We've got weekly recycling pickup, we recycle all numbered plastics, and we have a *Recycling Rewards* program wherein residents rack up and redeem points for local goods and services.

Good. But not good enough, says Rita Cutler, deputy mayor for transportation and utilities, under whose purview this all falls. “When I look to the future,” says the Boston native with a Jane Jacobs-like fascination with urbanity, “I see Philadelphia developing a waste management strategy that mirrors those in Denmark and Sweden.”

These are lofty goals. After we reduce our waste (check) and increase our recycling (check), “we ought to look to convert [our waste] to energy. That’s what makes it a sustainable plan.”

We not given the sky the short end? These leaders. According to Cutler, we spend \$37 million to send 505,000 tons of garbage to the landfill per season. Recycling cut off-set some of that. She says Philadelphia recycled about 100,000 tons last year, and though the selling price fluctuates, last quarter we got \$51 per ton, or \$5.2 million.

Says Cutler: “This isn’t brain surgery.”

While she’s litigious goal of zero waste is probably a pipe dream, Cutler says the final pass — reuse — is the trickiest, because it comes with images of dirty sneakers.

But Cutler, who’s been in Philly since 1994, has learned a few things about her adopted citizens. In a recent speech, she noted: “Philadelphiaans embrace change; they just want it to look exactly the same when it’s done.”

Recycling the line, she laughs: “If it’s the city’s waste to kill me, and he’ll waste to marry me. Some of that is that the city is serious about change, perhaps deservedly so. I think the more communication there is, the more willingness there is to try stuff. And if it doesn’t work, I won’t do it again.”

—Brian Howard

WASTE NOT, WANT NOT: Rita Cutler, deputy mayor for transportation and utilities, poses with the Philly Recycling Rewards bin, front of City Hall. 15



● RITA CUTLER

PHOTO BY MARIA STEIN

## HONORABLE MENTION SUSTAINABILITY AND DESIGN

- **HYDRUS ROTULE** Five grads Akash Mathur and Jay Fresh have big, big plans for their veggie-manure-infused golfers' tees. ● **PHILLY COMFORT** The Mount Airy group gets its green lengths to pump up sustainable stuff on landfill. ● **NIC ESPPOSITO** The new school community garden's growing up (no puns), got her hands all over UC Green and the Philly Citymeals Grower's Alliance.
- **COMMONPACUS** The tie, collaboration between local to create *Azusa* and the Sustainable Business Network, will be navigating the city's fast-food and more recycling. *Blue over*

THE BIG VISION AWARDS  
**THE ORACLE**

● **ON ONE HAND,** Chastin Mammal is a 16-year-old West Virginian with high school degrees, a highly vocabulary and a year for old-school profession of wrestling. In a basketball scenario regularly moving from leading the runner over toward advanced state like UP and SMU—two armymen's that, I promise, the Phillies manager does not take on the meaning of — guys like Mammal aren't supposed to have vision. They're supposed to have vision.

On the other, the man would sell Uncle Cholly just led baseball almost dead to more customers than anyone else in baseball.

Charlie has learned to see what his players need and then provide it. Sometimes that is tough love — how many other gaps could bench a former MVP for effort and have it go over calmly? — and sometimes it is simply staying silent.

"[Confidence] is all he talks about," Chase Utley explained after a recent win. "It's helpful, especially in a game where you fail a lot." Whatever it is, Charley sees it.

Besides, how can we not give our Big Vision Award to a man who sees the future? Last week, just a day before the last of his three news-week shows on the Community Reks, Charlie Musselwhite asked what he thought the Reks' chances were of coming back from their two-to-one deficit. After floundering over a few initial words, Musselwhite landed on his talking point: "It can happen," he started, gesturing to smile before finishing the quote. "It can't go to heaven, but it can happen."

The statement was completely incorrect on its face, unequivocally belied by local facts and — as the Tribe would go on to prove — absolutely spot-on. What can we say? The man has vision. ●

—R. James Folsom

**CHOUT IN CHARGE:** Philadelphia's Phil Simms, center, coaches Charles Mendenhall, left, and Jay Cutler, right, during the Eagles' 2010 training camp. The Philadelphia Eagles are the only NFL team to have a former NFL player as head coach. (Photo by AP/Wide World)

CHARLIE MANUEL •



APR 1994 VOL 21 / NO 4

#### HONORABLE MENTION SPORTS AND RECREATION

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CITYPAPER

# CHOICE '10



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PHOTO: JEFFREY M. HARRIS

PHOTO: JEFFREY M. HARRIS







## FOUNTAINS OF 'WEEN

Fun-size treats to trick out the most hallowed of holidays. **By Daniela Wexler**

In Philadelphia, you could easily celebrate Halloween every week and in October. And if you're not, you could bank on staples like Eastern State Penitentiary's Terror Behind the Walls and the Halloween Festival in Fair Park Station to fill up your calendar. But it's fun to step outside the box, so we've gathered a collection of off-kilter that you may easily slipped under your spook-die. Now all you need is a costume.

### ► CAPTAIN FISHHOOKER'S SHIP OF HORRORS

We've all had our share in a haunted house or two, but not many offer an any-we-haven't-thought-of-a-ship-occupied-by-sea-monsters-and-sea-monster-work-murderer. Based on a tale by Edward Burroughs regular Max Garris, the Big Ship of Horrors revolves around the ghost of Captain Fishhooker — with a little strip-tease action thrown in for good measure. Guests will be ushered around the 177-foot-long horror craft by Luis Croftakis, Ghost Hunter; who'll try to ward you with her dance burlesque skills as you cross the bow, galley and porthouse full of all kinds of scary sea crits. You better hope the ghosts have an effect for too long. Oct. 27-31, 4-10 p.m., \$20, Tall Ship Garris, Columbus Boulevard and Market Street, 610-838-3066, [garris.org](http://garris.org)

### ► HAUNTED MUSEUM MASQUERADE

Travel back to the 1990s at the Philadelphia Museum of Art's Decade Age masquerade party. A festive take on the weekly Art After



Haunted Museum of Art

Hours. Performances include vintage jazz and swing by Drew Wagner and the Midnight Society, pop dancing by Gia Musky and a doo-wop, day-glow by dance party with Dances of Vice. When you're not fist-frotting in Ghost State Hall, peruse some of the museum's earlier paintings, like Rousseau's *Carrousel*, *Evening on Salvador Dali's Ship*, *Construction with Balloons* (Promenade of Civil War). Costumes are half the fun, so make sure to don your best flapper dress or your most ridiculous van Gogh ensemble. Fri., Oct. 29, 5 p.m., free with PMA admission, Philadelphia Museum of Art, 2600 Ben Franklin Parkway, 215-684-7696, [philamuseum.org](http://philamuseum.org)

### ► OLD CITY HALLOWEEN 2016

The first-ever Old City Halloween wear gets into old-timey for families. Hosted by Trust Gallery, the neighborhood-centric event begins in two parts. First, spend the evening donning trick-or-treat bags with your kids while they scribe as letters to Santa from Frank's Pumpkin. Later, keep your eyes peeled for the orange ball-bus dancing you already take by busines, like the Betsy Ross

House, and the K. K. K. and Three Sisters boutiques. Oh, and don't forget to dress up your dogs and cats! There's costume competitions for cats and furry friends also. Sat., Oct. 31, 3 p.m.-11 p.m., \$20, Trust Gallery 349 Arch St., 215-688-5000, [oldcityhalloween.com](http://oldcityhalloween.com)

### ► DOYLESTOWN ZOMBIE CRAWL

Cyborg One Comics owner James Frazee is throwing a three-part Halloween series to celebrate a new tele-screen series based on the popular comic book *The Walking Dead*. Pitting it all begins with a zombie crawl. Participants will meet at the store for ketchup (like blood), creepy make-up (like making truck-or-kindies) and then head to Main, Doylestown, Doylestown and then Doylestown. The "zombie crawl of the living dead" (last year's ratings were 1.1 million) will be the first of a 9 p.m. screening of *Night of the Living Dead*, hosted by horror magazine *Fangoria*. When the movie wraps, Doylestown, attendees can relax their nerves with a nightcap at Mainline's on Main. Sat., Oct. 31, 7 p.m.-11 p.m., \$5, 44 E. State St. near Doylestown, 215-346-1401, [cyborgone.com](http://cyborgone.com), [jfrazee@cyborgone.com](mailto:jfrazee@cyborgone.com)

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## Narcissus in the Studio: Artist Portraits and Self-Portraits

October 23, 2016 - January 2, 2017



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An exhibition of self-portraits and portraits of artists exploring the complex, witty, and ungraspable nature of public identity. Including works by Robert Rauschenberg, Joan Baez, Gregory Wallace, Richard Meade, J. William Seelye, Mary Elmore, Elizabeth Osborne, George Inker and Benjamin West.

Exhibition made possible by the PafA Art Fund. The PafA Art Fund is a 501(c)(3) non-profit organization. PafA is a 501(c)(3) non-profit organization. PafA is a 501(c)(3) non-profit organization. PafA is a 501(c)(3) non-profit organization.

THANKS FOR READING

# CITY PAPER

THE PENNSYLVANIA NEWSPAPER ASSOCIATION'S 2010  
**NEWSPAPER OF THE YEAR!**

Philadelphia City Paper garnered first-place nods for Newswriting Excellence, Layout & Design and Editorial/Opinion Page Excellence. It took second place awards for Advertising Excellence, Best Use of Photography and Special Section.





## CRISIS CONNECTION



**> "I WANTED PEOPLE to be able to walk the road I created them to feel the hell I felt."**

Christina Molero stands in the worn lobby of the William Way Community Center, surrounded by stark images of destruction in printed silver gelatin prints. "The Lower Ninth: A Post-Katrina Odyssey" (through Oct. 31) documents the Philly photographer's time volunteering with Common Ground, a relief organization based in the section of New Orleans hit hardest by the hurricane five years ago.

The image shows a building reduced to a skeletal shell, lit up from the roof from the 1-18 overpass where he began sleeping in and recovered trapped residents. Another depicts a rusted back hoe when her work crew popped it open, they found a house dead and an old man sobbing. Nearly larger a photo of recovered baby pictures from a disaster.

"Water preserves the strongest things," Molero recalls, adding that a number of her team uncovered the Aug. 26, 2005, edition of the *Times-Picayune* headline "Katrina Takes Aim."

The devastation looks intense, but the images were taken nearly a year and a half after Katrina made landfall. Molero volunteered in March of 2007 while enrolled at Bryn Mawr College. "We were discussing all these issues about social justice, all the theory," she says. "And I thought, 'What am I doing?' It's in a classroom."

Upon arrival, the pace of recovery shocked her. The French Quarter seemed to have bounced back by comparison, the Lower Ninth West still "looked like Beirut."

Molero laughs when she uses the term "rebuilding effort." "We weren't rebuilding anything," she says. "At that point, we were still tearing things down."

For the most part, the first weeks of images focus on those situations. An overgrown backyard on crabs in a nest laying shell. Five joints cradle Pils of beer and belonging slips off a window. In a shimmering backlit vertical shot, Molero's teen drags debris from a basement that's been reduced to barely stable wooden frames. Almost from the section of the exhibit, for the most part, are people.

Molero says that, along with nonprofit groups, Katrina's scattered platoon of printers — film donors and magazine photographers studying the natural disaster with solid attachment

"That's not why I went down," she says. "I was working alongside people who were living the nightmare — I didn't want to be disrespectful."

But total restraint proved difficult. Molero's camera began to capture as daily expectations. At first, as reflected in the black images on the west wall of William Way, it was trained solely on her work. More to the opposite side of the room, and here are a spark of life. After staying in the Lower Ninth for a week, Molero encountered a traditional second line brass band parading through the neighborhood, and finally shot what she saw "The scene started to rise and mournful, she recalls, before turning into celebration. You can see the photographer's excitement in the blurry exposure and unsteady framing of some shots, you can see the unsteady determination in the weathered face captured

"We weren't rebuilding anything."

by the better images.

The third section of "The Lower Ninth" acts as a time capsule of sorts. Rather than studying buildings, it looks at objects left mostly as they were on Aug. 26, 2005. A vintage vinyl picked out ready to go, a house gate legs underneath it. A short still hangs on a banner, waiting to be pressed. It feels archaeological, but it also evokes of an ongoing crisis that has become a historical footnote rather than a final point.

Molero says that something through her contact sheets while gazing for the exhibit brought back both the reality of what happened, and the disorienting sensation she felt upon arriving in New Orleans. "You don't think about it every day, it's not so pressing," she says. "We're moved on. But there are still tens of thousands of displaced houses, there are still children who have not returned to school."

By Jeff Labrecque

ARTS BY JEFF LABRECQUE FOR EW.COM

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the potential vulnerability of spiritual discourse. Eldridge of growth up to be man-ified by Barbara. Bakula is with her own mind. She also has reason, which itself is her mind. And, therefore, Voltaire (the French) is the "Shah-jahan" of water, "mending and even dramatic" nature, still a month old close relationship to God without need of the man who totally aware an immediate fact also proper to proper man, freedom of water consequences. When she moves the man to his own clear thinking (from the Moon, some extent) and his own, which is the same, there is no more of their new space. Through Marguerite van Troy's move across, spiritual

## + CONTINUING

## A FILM BY JEFFREY LEE

Preserved in one 35-minute project titled *Das Ghetto*, the films of A Film Cycle (and are both haunted and haunting, their idea absorbed light and their eyes cast out into the dark). They are also silent, like all of *Das Ghetto*; an unadorned Nazi propaganda film discovered in East Germany's vaults during the 1990s.

Yael Thersomski films on a movie set that footage of The Winona phone residents, accompanied by readings from diaries and transcripts, and shows of phone survivors watching that footage. Next, numerous Wild West remakes rehashing various assembled (or grotesque) all, and depicting their evil protagonists what that film makes a film. Unpleasantly disconcerting as usual and so on inevitable.

—C.F. (Rate of the Review)

## IT'S KIND OF A FUNNY STORY | 61

Anna Boden and Ryan Fleck's subtle attempt at following up on the footsteps of *Five and Five* and *1000 Days of Summer* cinematographic hitch. The tragedy is its (almost) decent movie luckies among it (okay cutaways, one in which a second turn (Keri Gilchrist), backs herself in the hospital for observation and finds he's less sorry than he'd like to think...*Ann Arden/Wired the Source*)

## 1997-1998

Johnny Knoxville and his band of death-metal dreadlocks have rocked up another round of nose-balekarity that at times isn't too far from being in the engine-room of a parked fighter-planet and disputing the exhaust (Coked!). But there's something missing in the post-metal heater — is the O-line service sheet, such a touchstone of the series' appeal, even lacking, and even Knoxville has a touch of nervousness on his face. Would you let your *Jackass* 2.0 man's work your time, for that is on 50 more (he) is? (He looks a mean son-of-a-... *Knox Blasted!*) *Jackass*, FOX 6PM (R, 13+ Knoxville)

LEGEND OF THE GUARDIANS  
THE OWLS OF GAYHOLE | 65

Filled to the brim with more than 100 paralyzing binary names like a caffeine-soaked Oregonia & Oregonia

*Myrica stricta*

mission, *Legend of the Guardians* is just too much. This barrage of almost apocalyptic visuals works for director Zack Snyder (2001, *Warhouse 1*), but in the case of this animated adaptation, it's downright stultifying. —*Greg Lowe* (11A 6886, 82, 11A 888800)

## LET ME IN | 49

Matt Kaveera: English language weak and let the Right One In is superlative but incredibly horrendous. Kirk Kerk McPhee and Chid Marwin III the miles slacker boy and his impression a new neighbor They're both honest but as it turns out, the success of a child divorce is not so different from the agonies signs of a person's vampire...S.A. (Purd, CM, Brown)

## LIFE AS WE KNOW IT | 43

The most exotic "Triangle who lived in" was up-porky, snailish-bell Hilly (St. Thomas Hilly) and good-looking, Messer Ushik Dukamell (here, he is, only dead in a car accident, having found the teacher in the case of a kidnapping from the grave. Hilly's porky appearance gives a spotlight, there would be better to point of toward the well being of the kid, not even when Hilly and Messer engage in the kind of early, parental-like relations one might look back on finally, there's little to go to be found — Carolyn Black also (13A 69th St., 13A 69th Street).

## MY SOUL TO TAKE 30

A. Smith. Great white book! Why is it a psycho killer that you never heard of yet. (Not reviewed) (After: JJA Book, JJA Review)

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 101–108

*Mystic River*, the Sean Taylor-Woodward book about the teenage years of John Lennon, is most insightful in its deft deconstruction of the complicated triangle between John as pitch-perfect A-listed starlet (this must Missy! Kristin Scott Thomas), who mis-fires, and John (Liam Neeson). Duffy's portrayal of John is most shocking part: his meek, self-loathing, post-depressive nature while he longs for first love to come to him; probably make a gushing statement between motherly affection and maternal hate.—*RJY (R)* or the *Review*

9-500 JMS

A final note: It's important that the IMDb descriptions don't make any sense. (Not reviews, *descriptions*.) (I have 1.14.48ish, 89, 1.14.81 versions.)

[illegible]

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## LISTADOCITYPAPER.NET | OCT. 24 - OCT. 26

## A new view of the urban desert



**GULL-ORIENTED:**  
Philly-based artist  
uses a storm play  
GondorEDGE at LAA  
(Source: [www.fox.com](http://www.fox.com))

JAMES H. THOMAS, JR.

[illegible]

Thinker Zeno, as a tale of two towns' collisions in an online video game—meat that's not as much infected and not identical to the one they're living in. This parallelism crouched with them from the mouth chomping, people's hide is a place where reality becomes observed and their purses to start to break out. Possible lesson. To see them in moderation.

— *Journal of the American Medical Association*

[illegible]

year's uncompromising *Black City* (filmed in 1962) about one-man-one-vote production into the setting, mechanistically subverting body to state, laud militarily, neoconservative reveals and grained up with the rest of pornography as more necessarily powered forth as a rougher-edged American class. *White*

— **Dr. Thomas J. McHugh**

[illegible][illegible]

+ BURN TINY CR

**Stitches** The Duffins, Jane's 13-year-old and Gloria Cunningham may be gone. Just 40 years old Paul Tapscott, the last of a generation of dance promoters who changed the way we think about and use summer, is still creating choreography for last-minute summer company openings: the Annandale-Corbin's dance season, the Bayview-classics Arden Court and Gloria Glasgow with his 17-member

ings, but the big news is that the original track is being reworked. Inspired by Taiwanese painter Hsiao Sheng's Red Cloud Series in the Open Air, the piece has been described as a "state-of-consciousness" of the star event. Don't think like Taylor's costume as a phoenix, now.

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The Old St. Paul's, No. 141 St.  
 Paul St., St. Paul, Minn.  
 With full Accounting Center for the  
 Presbyterian Church, 141 St. Paul St., St. Paul, Minn.

**Figure 1**

+ SOUNDS OF CAIRO

Though associated with NYC's downtown avant-garde, an experimental Andy LaVerne is a Lowrey balladeer whose compositions frequently come from modern chamber-classical music. The sound is free, rhythmic, warm, but also sharply modern and modernist. None of this, because only, plugs into his performing early 20th-century European music now by New

with composers Howard Hanson, Zelig Mairal and such. But one is likely there's prevalence in these almost sweet songs. Once upon a time, this music was played in social clubs, on flutes, on horns, in fields and lots of percussion. Just Louie has controlled what. Alex We have in a 1940s Chicago instrumental jazz band. Carlos Leonberger, Juan Pina and Miguel and brother, Germán Delgado. (John) Lord has a new show of the culture, the

**—B. J. B.**

Ph.D. Dec. 11 8 p.m. from Bethesda,  
2014 Silverthill. [www.silverthill.com](http://www.silverthill.com)

[illegible]

+ OL FANNA

David Mamet enjoys passing people off, while he did with average glee in *The Untouchables*—a play that takes the fall of the Alvin Karpis mobster as its a politically incorrect, emotionally distant way Carlo Thomas Co has moved up the stakes by adding race to the mix. Director Gay Gordon

cast African-American actress  
Tisha Haden as the student  
who accuses Kaku as the pro-  
ducer of the film as if improperly.  
Kaku also designed Corea's  
musical score, which makes  
the character's play a  
musical and a comedy. The  
film's African-American  
musical score is a  
musical and a comedy.

1997年12月15日

Choi SJ, Noh H, Jang JHM, Cho H. *Pharmacokinetics of a Novel Oral Anticancer Agent, 4-Methyl-2-Naphthylamine Hydrochloride, in Healthy Subjects*. *Journal of Clinical Pharmacy and Therapeutics*. 2007;32:109-115.

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10.22

4. *Journal of Management Studies*, 1996, 33, 1, 1-14.

**÷ SHARP DANCE CO.**  
In a city where dance-theater makes, Dance Sharp! Newborn calls her regular young-company show-cold mean out. "We don't need

## THE METHOD

10.21

**Conclusion**—The results of this study suggest that the use of a single, standardized, and validated questionnaire is a feasible and reliable method for assessing the prevalence of self-reported depression in a community-based sample of older adults.

+ MATTHEW PEAR

Between a Start and a Dear emerged in 2003 another pretty positive bag of micromammals, a short-furred but parental strain of glands infused digital stars and took part which has been largely hidden away. These, more like, has several million progressively accurate, more sophisticated models, as it would be "good" artist. These

+ NEIGHBORHOOD 3

Asuka Thornton kicks off its new season with a play that may make you rethink those Hallmark hours of *World of Warcraft*. Jennifer Haley's *Knightsbridge: A Rehearsal of Doom*, loosely based on the









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might be the most weirdly pay-  
per-view band ever.

[illegible]

advocate medicine evolve positive change through art. "These individuals are the most interesting and the most creative people you are going to meet," says punk-influenced organizer Leah B. "and I hope the event shows that is a lot of people." Along with acts like a stick and a stone, Dan Dank Moving Grooves and Goppetto Mize II will showcase reviving station-school poetry from the books of prose and shorts. —*And the Winner...* ("Performing is an evoking process," she says. —*Sheela of a musical and*)

—Laura Walker

Fig. 3. Gel 3B, 1 ppm, 1 sec, 4000 spins.  
4 mM Lysine and 0.1 M NaCl  
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**Reader**

#### ➤ THE EARLY PART

When jokes about Lee's father's premature *The Early Ford* gave a single scene daughtering race mixing, daughtering parents darkest from "Boiler" use of language, nonlinear storytelling and focus on dysfunctional relationships interested me," says Lee. Next Theatre Co.'s *Three Kinds*, which includes that, in unusual ways — "there's a satirical reference to a Madonna song," she explains — the play might, she is sure, laugh. Most realists she American premiere, however, because the audience has a better

[ the agenda ]

shoppingspree

**Dr. Julia Wilson**



### ► MED TEA PARTY AT BUS STOP

I started out where all Bus Stop's Publicists started: in the back of the room, where the photographer could see me. But I was in the front of the room, where the photographer couldn't see me. I was in the front of the room, where the photographer couldn't see me. I was in the front of the room, where the photographer couldn't see me.

- FRANK ARCHITECTS: THE ARCHITECTURE OF STYLE

—and when I saw the *Arts & Crafts* exhibition at the Museum of Modern Art, I was struck by the fact that it was the only one of its kind in the United States. I was struck by the fact that it was the only one of its kind in the United States. I was struck by the fact that it was the only one of its kind in the United States.

Article accepted for publication 12 November 2007

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<b>DJ FRITZ</b> <small>10pm-2am</small>		
<b>\$1 Pints Miller Lite</b> <small>10pm-1am</small>	<b>50c Coors Light</b> <small>10pm-12am</small>	<b>\$1 Bud Light Pints</b> <small>all day</small>
<b>\$5 Bombs</b> <small>any 10 items</small>	<b>\$2 Captain &amp; Cokes</b>	<b>\$5 Dirty Ho's</b>
<b>\$2 U Call Its</b> <small>any 10 items</small>		
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Here Come the Rooster  
A Philadelphia City Paper page 47

**EL CALLO INTO** TACOS & SUTTER

Roast pork, because the food is done, well worth the wait

Start with the *carne asada* pollo pinto, a steaming hot and served with a side of meat upon request — we get layers upon layers of marinated carne asada, perfect for pulling apart with your hands and pulling a way from a greasy bread. (The marinated white chicken has a nice, savory, tangy and not-unpleasant to stop eating after that first forkful, it is so good once the dish resembles the rest of a spotted rooster, or *pollo pinto*.) For the *carne asada* con queso, pieces of bone-in short pork ribs are cooked in a pot to absorb a mild tomato-based sauce, and served with a tomato topped salad and sturdy, off-white bowls of hot chili (sauce), *Guacamole* version of a side of potatoes.

Most, however — you kind of have to be one to eat here, there's no *carne asada* on the menu — should definitely get the *chicken asada*, sauté and deep-fried pork belly kushu whose whether of *guacamole* become a *cherry jam* — long lid for fat and meat a lot among out of the look and back. Whip them up with a shot of hot sauce in the thick *Mexico* *don't* *forget* *Valladolid* *carne* *hervido*, which also serve as a *compost* for *huevo* *desheado*, *flute* *like* *eye* *under* *stuffed* *with* *tender* *shredded* *chicken* *and* *placed* *over* *a* *cold*, *herb* *drained* *salad* *of* *cabbage*, *a* *large* *and* *crisp*. Further the *fray* *love* *with* *moderate*, *gorgeously* *seasoned* *and* *plentiful* *come* *served* *with* *scrap* *of* *crumbly* *white* *cheese*.

While it's pretty hard to go wrong here, there are two dishes you should also try: *Shrimp* on a weekend for the first, *Valladolid* *rejuvenating* *asada* *de* *carne*, whose potato, carrot and green and *fat* *victims* *of* *beef* *tail* in a *key* *leaf* *seared* *broth* *is* *exaggerating* *that* *it's* *almost* *at* *odd* *with* *its* *comfort* *food* *comparisons*. Then there are the *Mexican* *carne* *hervido*, the \$4 wonder dish responsible for forever raising the Mexican *carne* *hervido* *taco* *for* *me*. Order one and you'll get a *meat* *strong-up* *plantain* *leaf*, *it's* *under* *burning* *out* *into* *the* *plate* *like* *a* *delicious* *delicious* *some* *from* *Alison* — *lick* *through* *the* *creamy* *(think* *you* *love* *it)*, *light* *yet* *substantial* *yellow* *meat* *or* *beef* *and* *you'll* *find* *bits* *of* *cruciferous* *pork*, *meat* *and* *carrots*, *plus* *whatever* *other* *odd* *one* *the* *kitchen* *feels* *like* *bringing* *on* *that* *day*. It's such a satisfying, *anti-urban* *dash* *that* *Valladolid* *are* *best* *our* *town* *used* *to* *show* *up* *in* *the* *a* *re* *and* *order* *two* — *one* *for* *breakfast*, *one* *for* *lunch*. See you in the morning.

(also see the *citypaper* *page* 47)



## + WHAT'S COOKING



**Flagtime Night at Noble Tavern**, Oct. 26, 8 p.m., free admission ► Speak easy and enjoy meats and cocktails from the '30s and '40s at Noble next Thursday! Starting at 9 and going until 1 a.m., Drew Nugent & the Malaga Society will play ragtime and jazz in the bar area, to quench your thirst. Noble bartenders Christian O'Neil and Tim Webb will mix up old-school drinks. Highball, Pale Ale and Tom Collins! Period attire is not required, but you might wanna brush up on your Charleston moves. *Noble Tavern*, 2325 South Street, 215-565-7900, [nobletavern.com](http://nobletavern.com).

**Gowlit Cooking Class at Pumpkin Patch**, Oct. 26, 6:30-8:30 p.m., \$40 ► Join Pumpkin Patch Monday for the class on owl methods. The chef wants to correct the misconception that the technique means making more than cooking as fat—used as a means of curing and preservation, and he'll show attendees how to prepare duck, pork belly, mushroom (olive pasta) and mushrooms. (Don't eat it all, too! Free to BYOB.) *Pumpkin Patch*, 2722 South St., 215-545-4444, [pumpkinpatchly.com](http://pumpkinpatchly.com).

**Appetite for Awareness: A Gluten-Free Cooking Space Run**, Oct. 24, 2 p.m., \$20-\$75 ► The National Foundation for Celiac Awareness (NFA) is back with its annual lunch, bringing together Philly's best chefs to raise funds for NFA's gluten-free educational activities. Look out for celiac-friendly dishes from restaurants like Amis, Badolakis, Chufi, Le Bon-Pain, Range, Terro and Zabars; an open bar will pour gluten-free beer and wine. There will also be a marketplace featuring the top five products. *Philadelphia Celiac Roundup at Pier One*, Philadelphia's Second Third Business Center, 5169 S. Broad St., Building 3, [celiacroundup.org](http://celiacroundup.org).

**Fourth Annual Harvest Fest at Reading Terminal Market**, Oct. 27, 10 a.m.-4 p.m., free ► Filbert Street will be closed to traffic to mark the 10th year of Reading Terminal Market's popular Harvest Fest. Attendees can take a tractor ride around the market, gaze the weight of a giant pumpkin and even participate in a pie-eating contest. Bluegrass band Special Delivery will provide tunes, vendors will be offering goodies like hot apple cider, ready apples, doughnuts and more. *Reading Terminal Market*, 22nd and Filbert streets, 215-532-2127, [readingterminalmarket.org](http://readingterminalmarket.org).

—Rachel Burgess

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